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## AMERICAN ART NEWS.

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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

## LESSONS OF LAMBERT SALE.

The full story of the much anticipated sale of the pictures and a few sculptures, owned by Mr. Catholina Lambert, the veteran American collector, is told at length in our columns today.

While the sale brought a good total, it, perhaps naturally, fell far below the appraisal of the collections, made when Mr. Lambert executed a two-years' Trust deed of all his personal properties to the Paterson Trust Co. in the fateful war Autumn of 1914. The amount obtained is far above that which the collections cost their owner, and if the history of his purchases of individual pictures could be told, it would prove, as we have so often contended, that good art works are, if bought prudently and closely, almost always one of the best possible investments.

As was predicted the largest gains were made by the paintings by modern American and Foreign masters, and especially by the works of the American Blakelock, whose superb "Moonlight" brought the second record price ever obtained by an American picture at auction, and the Frenchman, Monticelli, both of which painters Mr. Lambert knew personally and well, by those of the French Impressionists, Monet, Pissaro, Sisley, and by those of Boudin, and Puvis de Chavannes. The old pictures sold as well as was expected, and many bargains were secured by collectors who were willing to risk the correctness of attributions, and others, who wisely bought, as Mr. Kirby sagely advised on Wednesday evening, "for quality and not names."

The sale was a disappointment to the art trade, in that it did not bring out any marked number of new collectors, and was not participated in by old or well-known ones to any extent. The new Argentine art mart was represented by a Dr. Cadegene, who made several good purchases. But, on the whole, the sale especially in the case of modern pictures, was a successful one and undoubtedly would have reached the appraisal total of a million, had the public been more assured as to the correctness of the catalog's attributions of the old pictures.

## THE FEBRUARY BURLINGTON.

The late Arthur Hughes' "April Love," in the National Gallery of British Art, furnishes the frontispiece for the Feb. number of Burlington Magazine. In his note on the picture "R. R." calls attention to the fact that Time has decided in favor of the New York workingman's appreciation of pre-Raphaelitism, as shown in exhibition in the city in 1857. A note on the National Museum of Florence treats of Giscomio de Nicola. Andreas Lindblom writes about the "Cope of Ska" and Sir Martin Conway discourses on "Religion and Art." Lionel Cust writes of a portrait sketch of a youth by Hals and R. C. Witt discusses the cataloging of the Nat'l Gallery. Dr. Sprigg continues his talks on "Art and Medicine." The Burlington may be had from the American Agent, James B. Townsend, 15 E. 40th Street.

Max Kuehne has spent the past two years painting in Spain. He expects to return to New York in the Spring.

## CORRESPONDENCE

Boston Interprets German "Kultur."  
Editor, AMERICAN ART NEWS.

Dear Sir:  
I read with interest the very patriotic letter of the gifted member of the staff of the well-known German art publication and I am glad to be able to corroborate his assertion that German interest in art is not lessened by the war. I have seen mentioned several instances where art directors had been assigned to collecting, carrying to Berlin, and studying objects stolen from museums and private residences in Poland, Belgium and France. "Kultur," the writer tells us, means caring "most of all for art in every form"—even in the form of stolen goods.

If "art activity" means an undiminished stream of German pictures and statues, the world will shudder.

Yours faithfully,

T. S. Perry.

Boston, Feb. 21, 1916.

Also at the First Water Color Meeting.  
Editor American Art News,

Dear Sir:  
Perhaps it is of no great importance to the world at large, but the statement in the article on the 49th exhibition of the American Water Color Society that Samuel Coleman is at present the only survivor of its foundation is not entirely accurate. Technically it may be correct, but actually it is not.

At the time the Society was started I was still in my teens, taking lessons from an Irish artist named William Craig. One day he said that a meeting was to be held to consider the formation of an association of painters in water colors, and invited me to go to it with him, which I did, but took no part in the proceedings, and was probably not even introduced to any one present. The first meetings were very informal and without careful minutes, so I do not think my name appeared until I paid my first annual dues of twelve dollars, but "I was there all the same."

I could enlarge on many interesting items connected with our early struggle for existence, but I spare your space and patience.

Very truly yours,

J. C. Nicoll.

Winter Park, Fla., Feb. 12, 1916.

## OBITUARY.

Ludwig Braun.

The death is announced, at the age of 80, of the Bavarian battle painter, Ludwig Braun. He studied with Horace Vernet in Paris and was German official painter during the Franco-Prussian war of 1870-71.

Vilhelm Hammershoej.

Vilhelm Hammershoej, Danish painter, died a few days ago, in Copenhagen, aged 52.

Reinhold Begas.

The death is announced from Berlin of the famous German sculptor, Reinhold Begas.

## ART BOOK REVIEW.

Impressions of The Art at the Panama-Pacific Exposition. By Christian Brinton. Octavo. John Lane Co. \$3 Net.

The author of this interesting volume, true to his degrees of M. A. and Litt. D., grapples with the problem of modern art, as precipitated by the displays at the Exposition, in the spirit of orthodox scholasticism. His impressions are those of a critic who wants to be sure of his ground, one who is willing to accept information, one who is willing even to go out of his way to "find out." Dr. Brinton is not a slaying critic, indeed beside such an "angel of destruction" as W. H. Wright, he seems the quintessence of mellifluous tolerance.

For Dr. Brinton has even listened to Picabia, long and attentively enough to quote him, and as for Henri-Matisse, it is enough to say, there are no "Matisian" terrors for him.

Dr. Brinton's general position with regard to modernism is very clearly summed up in his phrase—"It matters little, in the end, whether the message of art be conveyed through the employment of lines, dots, dashes, cubes or spheres." So much for general position—little to quarrel with in that.

With his attitude as to specific examples of modern art, the justness of his discriminatory sense, the worth of his opinions, many will demur, although few can doubt that his conclusions are fairly arrived at and stated with frankness and clarity. One looks in vain for any breaking of new ground from a man whose literary art follows confirmed lines. One looks in vain for any bringing forward of new men, although

there do appear in the foreign sections some names comparatively unfamiliar to Americans.

The section devoted to Americans is of first importance. Here the author startles one a little by calling La Farge "at best a studious, eclectic amateur."—La Farge, the writer thinks, one of the few great figures in American painting of the last century—while Th. Robinson and Twachtman are cordially hailed, the former as the "purest lyric talent we have produced." Duveneck's display is noted as the "chief success among living Americans," the "periodic prize winners" are observed as "specialists," while to the "younger element" one looks for "less perfunctory impression of contemporary painting"—Frieske, Lever, Lie, Griffin, Bellows and Arthur Carles. The notes on the foreign exhibits lead to the conclusion that "we have not thus far solved the problem of assembling a satisfactory exhibition of international painting and sculpture."

The illustrations to this volume are numerous and fine, Vincent Van Gogh's "Moulin de la Galette" being one of the most striking. The Brangwyn decorations are given in color while a color print of Gari Melchers' "Skaters" serves as a frontispiece. James Britton.



LIEUT. ELMER SCHOFIELD, R. G. A. Pendennis Castle, Falmouth, Cornwall.

## American Painter in British Army.

Lieut Elmer Schofield, the well-known landscape painter, who is now serving with the British Army, is stationed at Pendennis Castle, Falmouth, Cornwall. The ART NEWS, by courtesy of his friend, Parker Newton, is enabled, this week, to present a portrait of him in uniform.

## ITALIAN NOTES.

An exhibition and sale of caricatures was held in Turin during Dec., the proceeds of which were given to the Institute for soldiers crippled during the war. Besides the productions of well known Italian caricaturists, there were also shown works by the celebrated French artists, Favre, Guillaume, and Poulbot, and drawings by Mario Tosini, a gifted young caricaturist who was killed lately in the fighting against the Austrians.

The Austrian bombs spared the monuments of Verona, but among their numerous human victims was Prof. Attilio Sparri, a sculptor of note.

In the abandoned church of San Antonio, at Lugano, has been discovered a painting by Giovanni Batista Discepoli, called the "Dwarf of Lugano." The finding of this work is important as it not only bears the date (1624) when it was painted, but also the age (22) of the artist. The subject of the picture is "The Annunciation."

Some precious illuminated Mss. were stolen lately from the Royal Academy of the Liueli in Rome. The theft was discovered when a foreigner and his wife, a Mr. and Mrs. Marshall, presented themselves at the Academy asking permission of the Librarian to study some of these illuminations. After a long search, the police found out that the documents in question had been sold by an antiquary in Florence for the sum of 20,000 lire to a wealthy foreigner, who, when he heard of their having been stolen, returned them to the Ministry of Public Instruction.

## AN ACTUAL FACT.

(At the Lambert Exhibition)

Lady to American Art Gallery official—

"Is the artist alive?"

Official—"What artist Madame?"

Lady—"The one who painted all these pictures. Let me see Oh—Lambert!"

Official—"Mr. Lambert is very much alive Madame, but he is not an artist."